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Engraved by Charles Burt

Painted by A.B. Purcell

Landscape

Size 42 x 32½ In.

BULLETIN OF THE AMERICAN ART-UNION.



NEW-YORK, NOVEMBER 1, 1851.

THE ILLUSTRATIONS.

The etching is by BURT, from a Landscape by A. B. DURAND, P. N. A., which is to be included in the distribution of the Art-Union in December next.

The principal wood-cut represents the *Return of the Cows*—a subject designed and drawn on wood for the Bulletin by HOPPIN, and engraved by BOBBETT & EDMONDS.

The other wood engravings illustrate a letter from Mr. Heine, respecting certain remains of ancient American Art.

THE ART OF LANDSCAPE PAINTING IN WATER COLORS.

[According to the promise we made in a former number of our Journal, we now present the greater part of another practical treatise upon a very interesting Department of Art. It will be found to introduce the reader to the rudiments, and, indeed, to something more than the rudiments, of this branch. It contains, within a reasonable space, such information as is essentially necessary for the beginner, conveyed in very clear and simple language. The remainder of the work will appear in the next number of the Bulletin.]

INTRODUCTION.

To prosecute the study of Landscape Painting in Water Colors successfully, the qualifications of industry and energy are certainly necessary. But however great may be the pains bestowed upon the attainment of this object, the results will be found so gratifying as to ensure the fullest and amplest reward to those pains.

The manufacture of all the materials used in this art is now so perfect as to give an entirely new character to the art; for the most varied effects are capable of being produced by them in subjects of every kind; and, in the branch to which we propose to introduce the student, there is no degree of excellence, as to truthfulness and power, which is not capable of being attained. The preliminary caution which we wish especially to impress upon the attention of the beginner is, that he should wed himself as little as possible to the particular style of any given master, and by making nature his chief guide, should apply the general principles of art (which he will find detailed as clearly as it is in our power to detail them), in the formation of a style which he may call and feel to be his own;—*his own*, because he will be able to account in the management of his picture, for all its process and effects, upon clear and acknowledged principles. In recommending that the student should not wed himself to the style of any particular master, we cannot of course be supposed to insist upon his closing his eyes to the works of the great masters in the Art, merely applying himself to the acquisition of the knowledge of certain modes

and manipulations, but that he should study and observe the excellence of those works as examples of the development of principles, striving to see what, in each given instance, was in the mind and intention of the master, as to the application of his own system and of his own view of principles, of Art. If this be well understood in the outset, the pupil will soon be able, after acquiring a little insight into the nature and use of his materials, to advance with a feeling of confidence and comfort; and in no way will this feeling be more agreeably evidenced to himself than by the fact that he will often be able, by a bold application of his newly-acquired principles, to change a blot or a blemish in coloring into an agreeable or even a charming effect.

It is obvious that we must presuppose that the learner has a fair knowledge of drawing and of perspective. Premising this, we will at once proceed to the business in hand; and, for the purpose of clearness and facility of reference, the subject will be treated under the head of,—

- 1.—*Implements and Materials.*
- 2.—*Processes and Manipulations.*
- 3.—*The principles on which a picture should be constructed, and be treated in its usual stages.*

PART I.

IMPLEMENTS AND MATERIALS.

The Implements and Materials used in Water Color Painting are few and simple. They are—

- A few china tiles, saucers, or palettes;
- A piece of very soft sponge;
- An old silk handkerchief, and a piece of soft wash leather for wiping out lights;
- A moderately strong solution of gum arabic;
- An eraser, or a sharp penknife;
- A drawing board;
- Paper;
- Brushes;
- Colors;

Of these materials and implements, none need particular notice except the last three, of which we shall now proceed to speak more at length.

PAPER.

The paper most generally used in Water Color Painting is of what is called "Imperial" (size 30 in. by 21 in.); under which name the best and greatest varieties of textures, as well as of weight and thickness, can be obtained.

With the mention only of that kind which contains 72 lbs. to the ream of 20 quires, we will pass to those which weigh 90 lbs., 110 lbs., and 140 lbs. each to the ream. The first of these three may be characterized as a paper generally serviceable for drawings of small dimensions; for paintings, however, requiring the elaborate and severe manipulations of modern art, the second is well adapted; the third being a still thicker paper for more decided objects and emergencies.

Thus paper is distinguished by its weight; but a still more important distinctive characteristic is in the *texture* or the *grain* of its surface. This texture is greatly varied in different papers; but the following remarks will enable the learner to make his selection, according to the object he has immediately in view. For most drawings it is requisite that the surface should not be too rough; yet that it should have sufficient texture to take and retain the color. If it be too fine and smooth, there frequently results an unartistic flatness and a want of brilliancy in the work; if, on the contrary, it be too rough, the effect is often harsh and coarse, and the details of the picture cannot be executed with sufficient clearness and precision. Yet it must be carefully observed, that for slight sketches these rough surfaces are extremely favorable, the sparkling lights and shadows caused by the mere projections of the material of the paper, aiding the effect in a peculiarly agreeable manner.

The proper sizing of Drawing Paper is a consideration of great importance in its manufacture, and is a process in which failure often occurs. If paper be sized too strongly, color will not float nor wash well upon it, but will appear

hard and streaky. If it be sized too little, the color is absorbed too much into the fabric, and it will appear poor and dead.

It is impossible to urge too strongly the importance and advantage of procuring paper of first-rate quality. Every artist of eminence is unsparing of pains and expense in this particular; since in the saving of time in overcoming any subsequent difficulties, the superior brilliancy of good paper and the great facility in working upon it, compensate a hundred-fold for all his pains and expense.

Papers of Whatman's manufacture may be mentioned as possessing a good texture, and as being of a fine quality: they take the color well, and they bear moderate action of the sponge or of the scraper, without the result of that unpleasant wooliness common to the softer kinds of paper.

The Drawing Paper known as "Harding's," and distinguishable by a warmth of tint, and having upon it the stamp of Mr. J. D. Harding's initials, is valuable for its equality of surface, as it seldom varies much in texture. It is, however, for many reasons, best adapted to subjects in which opaque or body color is employed, as well as for sketching from nature. On account of this last named purpose, it is much used for making up into solid blocks or sketch-books.

BRUSHES.

Brown sable is the hair best adapted to the purposes of the Water Color Painter. It carries color better, and works more freely, than the red sable. This latter is, however, sometimes of service in producing certain effects; in many cases also where a rather stiff foreground color is employed in large works, and when a body-color white is used; for it is stronger and firmer than the brown sable, but it does not retain so good a point, nor does it work with the same freedom, as the brown sable.

Brushes of brown sable are generally made by the insertion of the hair into quills; and hence the size of the brush is recognized by the various names of the quills employed, as *Eagle*, *Swan*, large size, middle size, small and extra small sizes, *Goose*, *Duck*, and *Crow*. The Eagle brush is very large, expensive, and seldom used. The Duck and Crow sables are employed for delicate markings; as in branches, foliage and architectural details.

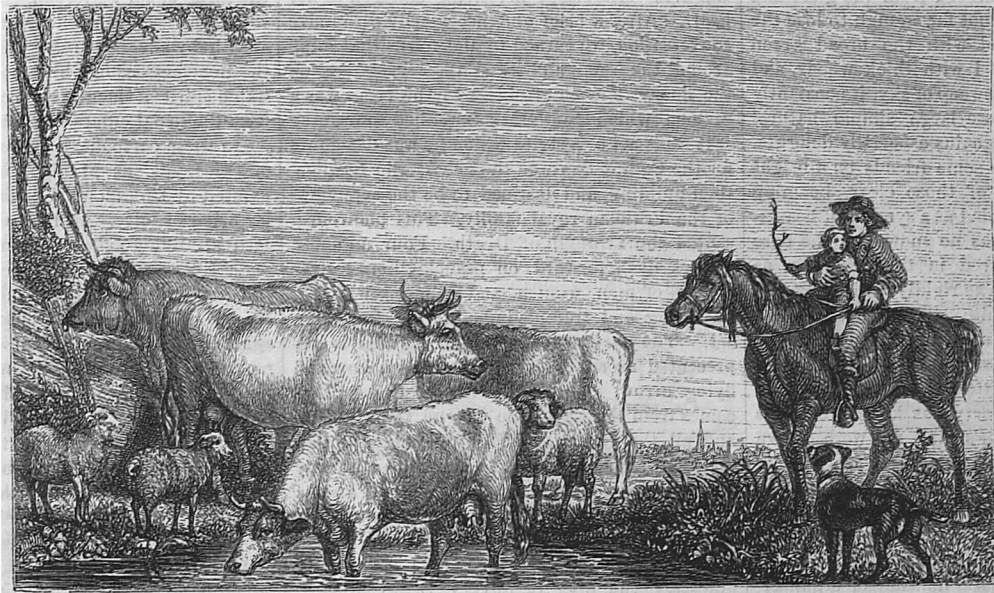
Very pleasant and agreeable brushes are now made with German silver ferules; heavier indeed than the quill brushes, but exquisitely made, and much employed for many purposes. These brushes can be obtained of any size, from the smallest miniature to the largest Eagle sizes.

These ferule brushes derive also much value from this circumstance, that they admit of being made so effectively in a broad flat shape. In this form they are employed in foliage, herbage, or grass, and where it is desirable to preserve a square, sharp and well-defined touch. This mode of working is adopted from a similar manipulation in oil painting; and here, as in oil painting, the long handle of the brush is of considerable advantage, when the picture is executed on an upright easel. In this case the mahl stick is used, as in oils.

For the working of skies, a wide flat brush is employed. This is best made of strong red sable for extensive and repeated washings; but if any slight subsequent over-washings be required, the squirrel (or camel-hair, as it is called) will be the best, as its hair is softer, and not so liable to rub up the color beneath too quickly.

A flat camel-hair brush in tin is a useful and necessary implement, not only for laying broad washes of color, but for damping the paper previously to the commencement and occasionally during the progress of the work, as well as for softening tints, where they may be too hard and heavy.

The flat hog-hair brushes used in oil painting, if made with a fine soft bristle, are very effective tools in experienced hands, in cases where body-color, or any rich and powerful tone is desirable. Their strength and stiffness enable the painter



THE RETURN OF THE COWS.

Designed and drawn on wood for the Bulletin by THOMAS F. HOPKIN. Engraved by BOBBETT & EDMONDS.

ry in order to produce a satisfactory result. The beginner, when making his first attempt at washing in, may feel disappointed if he do not attain the effect of evenness and equality, for this is not to be expected without considerable experience; and much dexterity of hand is necessary, in order to avoid blemishes of various kinds, such as inequality of color, unevenness of tint, or improperly defined edges.

[To be continued.]

PICTURES AND PAINTERS.

BY THE AUTHOR OF "NILE NOTES."

I.—CORNELIUS.

Whoever has been in Berlin, that most uninteresting of great capitals, will remember the *Thier-garten* or public park, just outside the city walls. It is the only thing about the metropolis which reminds the citizen or the stranger that there are trees in the world. And the interest of this spot is much more due to its great extent and the leafy seclusion which is possible there, than to any essential picturesque-ness; for it is laid out upon the monotonous level, which, on all other sides, surrounds Berlin like a desert. Nor can you ever escape the sense of artificiality, arising from the carefully kept avenues and paths, and the occasional reaches of dammed water, which make its lakes. Yet, because of the foliage, and because the gathering splendor of the year does not disdain to display itself in parks as well as in natural and primeval forests, the *Thier-garten* is the favorite and only resort of all who wish to escape the dreariness of a city, which, excepting a fine opera, a good university, and a fair gallery of painting and sculpture, has nothing of a great metropolis but size.

In the early spring you are sure to encounter long-haired young men in the remoter parts of the wood, with very impeachable garments and artistically slouched hats, sitting upon stones or benches, and busily writing with pencils. These youths will be equally sure to accost you, if you are also young, and if the state and length of your hair permits a suspicion of congenial sympathies; and after a friendly salutation, they will inform you that they are

engaged in writing their *Frühlings-Gedanken*, their *Spring-thoughts*, and always in verse more remarkable for quantity than quality. With or without permission asked, they will then proceed to read to you what the Spring has whispered to them in the rustling of the tender foliage; and you discover that this poetry of the million is good in the degree that it resembles Uhland, the model upon which the verse is formed. Beyond this it is only interesting as an added proof of the lyrical sentimentalism of the German mind.

In some of the walks, also, your rambles bring you upon another class of poets, the young students of painting, who are trying to steal for their canvas that golden green, which blazes through the intervening dark trunks of trees, as if gorgeous clouds were tangled among the distant boughs, and by its brilliant variety, although with all the freshness of the nascent year, that green reminds you of the fading splendors of autumn, like a masque of decay and old age performed by children. These are the more interesting class of poets, and often, rather with the crayon than with the brush, they seize, with faithful German accuracy, the elaborate intricacy of woven, bare boughs, showing the accurate eye and the steady hand which are the praises of German landscapists.

Within the *Thier-garten*, just outside the chief gate of the city, and never very far from the sketchers and singers in the wood, lives CORNELIUS. His house is not a gun-shot from the walls, and commands the lawn-like level of open green which lies before the pleasant summer pavilion of Kroll—a spacious dancing saloon and cafe, in which Strauss gave his Berlin concerts, but which was, unhappily, recently destroyed by fire. By the side of the house of CORNELIUS, is a little palace, or villa, if the word were not ludicrous in the *Thier-garten*, belonging to his patron (an unhappy word again, but necessary), the Count Raczynski, now Prussian ambassador in Spain, but more widely and agreeably known for his contributions to the literature of Art, which, in view of their copious illustration and careful research, rather than from any especially

acute critical perception, may be called magnificent. The Count Raczynski, happily possessed of ample means to gratify his taste for the arts, has placed in this palace one of the choicest and most interesting galleries of contemporary Art. It is small, but very select, and comprises some of the best of the characteristic modern pictures. Here is the Cartoon (I think it was never painted upon canvas, but it will form one of the frescoes in the hall of the Berlin Museum) of Kaulbach's *Battle of the Huns*. Here also is Leopold Robert's *Harvesters on the Pontine Marshes*, painted originally for the Count, who was one of the warmest friends of the unhappy artist; and here is Paul Delaroche's *Pilgrims at St. Peter's*, and the little Düsseldorf picture of *The two Leonoras*, besides other masterly sketches of Kaulbach, Overbeck, and CORNELIUS. These are well arranged, in a gallery expressly built for them, and to which access is at all times permitted, and in the freest and most courteous manner. Not so much as a Custode is present. You ring at the door, and upon presenting your card, pass up the staircase, and remain as long as you will. This gracious and noble courtesy becomes a gentleman, who understands that the accident of possessing means to procure a picture does not authorize its owner to exclude the world from its enjoyment. For every work of art is for men, and not for a man, a feeling which is justified by the instinct of great artists, which leads them to wish to work to some result that cannot be personally appropriated, as the adorning of public buildings.

I understand that the Count Raczynski, who values CORNELIUS no less as a friend than he honors him as an artist, for in the Count's opinion, CORNELIUS is at the head of modern Art, presented the artist with the house in which he lives, to secure his society. The duties of a public career separate the Diplomatist from the Painter. But his artistic studies are not neglected in a sphere so stimulating as the land of Murillo and Velasquez, and the results have been partly embodied and given to the world in a work upon Spanish Art.

The house of CORNELIUS is a pleasant home